

William H. Winslow House
Auvergne Place
River Forest
Cook County
Illinois

HABS No. ILL-1061

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ILL,
16-RIVFO,
1-

PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Reduced Copies & Measured Drawings

Historic American Buildings Survey
National Park Service
Washington Planning and Service Center
1730 North Lynn Street
Arlington, Virginia

WILLIAM H. WINSLOW HOUSE

HABS
ILL,
16-RIVFO,
1-

Location: Auvergne Place ($\frac{1}{2}$ block N. of Lake St.); River Forest, Cook County Illinois

Present Owner: William Walker, Auvergne Place ($\frac{1}{2}$ block N. of Lake St.); River Forest, Illinois.

Present Use: Residence

Statement of Significance: The house built in 1893 is considered to be the first significant structure designed by Frank Lloyd Wright after establishing an independent practice.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: Legal description of property: South 275 feet of lot 2, sub-division of "Auvergne", River Forest, part of the north-east quarter section 11, township 39 north, range 12 east.

The following is based on the chain of title recorded in book 34, page 354-56 in the Cook County Recorder's Office (Recorder of Deeds):

The property was purchased from John D. Waller by Edith H. Winslow, May 26, 1894 (Document 2131029). George C. Johnson purchased the property September 8, 1923 (Document 8099343). Between November 15, 1929 and January 2, 1937 there were various owners of the property. On January 2, 1937 the property was bought by Carl E. Atwood (Document 11904204). The present owner William Walker purchased the property on October 24, 1957, (Document 17052397).

2. Date of Erection : 1893. (All available documentation indicates that the Winslow House was built in 1893; however, the chain of title recorded above states that the Winslows did not purchase the property until May 26, 1894. This discrepancy can perhaps be explained in two ways: Either the date of erection is in error and ^{the} reality 1893 refers to the date of design, or else because of the friendship that existed between Waller and Winslow the formal sale of the property was completed after the house had been started).

3. Architect: Frank Lloyd Wright.
4. Original plans, construction, etc.: The building is constructed of Roman brick. It has been changed very little since its completion. The area in which it is located was originally a large estate with only the Edward C. Waller House in addition to the Winslow House. Following the second World War the area was subdivided. The house has two stories, an attic (originally for servants' quarters) and full basement. There is an extensive amount of plaster ornament (at the second floor) as well as stone carving (around front entrance and porte-cochère.). A stable exists at the rear of the property.
5. Notes on alterations and additions: The casement windows in the south living room bay have been replaced by fixed sash. The porch off the living room to the east has been enlarged and enclosed. A powder room has been added on the first floor between fireplace inglenook and living room. The main door and interiors of the stable have been altered.

B. Historical Events and Persons Associated with the Building:

1. The original owner, William H. Winslow is considered to be an unusual man. A study of the man has been made by Professor Leonard Eaton of the University of Michigan. The following material is a summary from his "William Herman Winslow and the Winslow House," in the Prairie School Review, Vol. I, No. 3, 1964: In a recent study of architect-client relationships sociologist Irving Rosow remarks:

"The unifying characteristics of the typical modern client must be borne in mind if he is to be understood. The modern client is vital, physically active and energetic, mentally alert and curious, sensitive to the world he lives in. He is intelligent and rather intellectual. He has a broad range of intensively developed personal interests. He places a strong value upon the individual, the development of his interests and capacities, the growth, the expression and the realization of his ability. He is less concerned with middle class social judgments than he is with directing his life pattern toward his personal satisfactions. There is little social pretension. He is easily stimulated by many things and he wants to explore those stimuli. He is not self-sufficient, but he is independent".

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To a surprising extent this description fits many of the early clients of Frank Lloyd Wright. It certainly applies to William H. Winslow.

"The original owner of the famous Winslow house was born of Danish immigrant parents in Brooklyn, New York, May 2, 1857. His family moved about a good bit, since he was educated in the public schools of both Brooklyn and Chicago. He apparently never went on college, though he did study law in New York; it is probable that he simply read law in the office of an established attorney. This was the common approach to the profession in those days. In any event, the law made no appeal to him, and in 1881 he joined the Hecla Iron Works of New York as office man. He remained with this firm for four years, becoming a partner in 1883 at the age of 26. This rapid rise in the business world is, of course, typical of many careers in post Civil War America, but Winslow must have been a man of unusual enterprise and ability to be rewarded with a partnership at such an early age. In 1885 a better opportunity opened up in Chicago, and he joined E.T. Harris in that city to form the firm of Harris and Winslow, manufacturers of ornamental iron and bronze. A few years later, Harris retired, and Winslow associated with his brother Francis in a new concern, Winslow Brothers. The firm prospered and ultimately had offices in New York, (160 Fifth Avenue), Baltimore, Pittsburgh, New Orleans, Minneapolis, Kansas City, Los Angeles and San Francisco. The Winslow house itself is, of course, the best evidence for the solid affluence of its owner, which was expressed with dignity rather than conspicuous display.

"In many respects William H. Winslow (his family and friends always called him Herman) seems to have been a typical businessman of his time. His politics were Republican, and he never appears to have been any sympathy for the progressive movement, which transformed American political life during the early years of the century. Like a good many of Wright's clients, he was a liberal in religious matters, being a member of the Society for Ethical Culture. Rather shy in his social relations, he was one of those people who are almost equally happy in the company of others alone. He limited his club membership to the Union League and Cliff Dwellers in Chicago. In his youth he apparently had a taste for military life, since he was a member of the 13th Regiment of the New York National Guard.

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From all accounts his family life was harmonious, and his marriage was blessed with three children, two boys and a girl. On the surface there is no evidence of any quality in his character which could have caused him to seek out the new and radical in architecture. Why, then, did he call on Frank Lloyd Wright?

"While my research is still incomplete, I would suggest that the most likely answer is to be found in William Winslow's fondness for craftsmanship and invention. A good cabinet maker, he loved to work with wood and must certainly have responded to Wright's emphasis on the nature of materials. He himself was an inventor and all his life was fascinated by things mechanical. In addition to their contributions to the bronze and iron casting processes, he and his brother Francis invented the Winslow window, a pioneering variety of movable sash. They also worked on a flash boiler for the steam automobile. This was an immediate concern, since they both drove steam cars. Much more than the ordinary industrial manager of our day, Winslow entered into the technological side of his business. The firm made bronze and iron work for the architects all over the country and took a deep pride in the high quality of its product. The output consisted of such objects as elevator grills in public buildings, stair railings, memorial tablets, and the like. Among its noteworthy achievements were the famous rounded corner entryway on the Carson, Pirie & Scott Store by Louis Sullivan and the elevator grills in the Rookery building by Frank Lloyd Wright. According to Wright's Autobiography, Winslow made his acquaintance during the course of an early job for Adler and Sullivan. (b) That he went to Wright for his house when the latter was only 24 and just starting out in independent practice is sufficient comment on the acuteness of his perceptions.

"Certain other aspects of his character also reveal an unusual independence of mind. He was sufficiently interested in the craft of printing to require space for his own press as part of his program. Together with his dark room (he also was a photographer), it was lodged in the basement of the house. He and Wright later collaborated on a handsome publication of W.C. Gametta's The House Beautiful, which has recently been reissued in a facsimile edition by the Prairie School Press. Wright did the page decorations and Winslow the typography and binding. In addition, Winslow was an excellent musician and played the violin well to the end of his life. His daughter, Mrs. John Briggs, was for many years head of the piano department at Hamline University in St. Paul and attributed her ability as a fast reader and good accompanist entirely to

her father's desire to use her as an accompanist at an early age. Brother Francis played the cello and his wife the piano, so that there were a good many family concerts in the large living room which lies on axis with the main entrance. In fact, the window seats which line the projecting bay make it into a kind of tiny theatre. Evidently, a streak of artistic talent runs through the Winslow family. Francis was a gifted draughtsman who delighted in caricature, and his daughter, Miss Mina Winslow, is a remarkable amateur artist.

"The Winslow family was both close knit and extremely sociable. Mrs. Winslow, the former Edith Henry of St. Louis, enjoyed entertaining, and was noted for her Fourth of July parties. Frank Lloyd Wright usually came over from Oak Park for these celebrations, an indication that he stayed on good terms with the family. Together with the Edward Wallers, for whom Wright built an apartment house in 1895, they combined to give large Christmas parties. The property was big enough to accommodate a toboggan slide in the backyard, and there were a good many neighborhood tobogganing parties for the children in the winter. Miss Mina Winslow still recalls the wonderful effect of the great fire in the entry way on a cold winter day. She recalls her uncle's outstanding characteristic as being his optimism. No matter how badly things may have looked at the moment (and the Winslow firm had to weather two serious business depressions in 1893 and 1907), and an even more severe crisis during the First World War, he was certain that everything would turn out well in the end. It is pleasant to note that the Winslow house served the family well for more than 20 years, by which time the children had grown up and moved away from home.

"We thus have a picture of a capable business man with a strong feeling for craftsmanship and a somewhat artistic turn of mind. It is a portrait surprisingly like that of Sinclair Lewis, Sam Dodsworth, who was fond of Beethoven and had a Mary Cassatt portrait in his library. Like Winslow, Dodsworth was immersed in the technical details of his business and much concerned with the quality of his product, the "Revelation" automobile. He took real pride in keeping the price down to the very lowest level "at which this kind of car could be built," (c) and he accepted the necessity of selling out to the giant Unit Automobile Company with obvious distaste. In addition, Dodsworth thought well of Dr. Sizer and Cabell, and made a serious effort to understand architecture during his various European wanderings. One cannot help thinking that he and Winslow would have understood each other very well.

In the context of this analysis, Winslow's most important quality was, of course, his extraordinary willingness to accept Wright's revolutionary design. Here he went far beyond Dodsworth, who lived in a thoroughly conventional mansion. Their mutual fondness for craftsmanship undoubtedly bound him to Wright, and his interest in invention certainly made him willing to accept a good many of the young man's daring proposals. Beyond these obvious factors, however, one senses in William Winslow a certain boldness which is unusual in clients any age. He was a sensitive man, and Wright relates that he endured a mild variety of persecution from his conservative friends after his house was finished. "For a few months", says Grant Manson, "he avoided the popular morning and evening expresses on the railway to escape the banter of the scores of commuters who knew him well enough to speak their minds." (d) To commission and carry through this kind of house in the eighteen nineties required both perception and courage. All honor to William Winslow.

- (a) Irving Rosow, Modern Architecture and Social Change, (unpublished thesis, Wayne University), as quoted in Robert Woods Kennedy, The House and the Art of Its Design. (New York, 1953) pp. 315-316.
 - (b) Frank Lloyd Wright, Autobiography, (London, 1939) p. 113.
 - (c) Sinclair Lewis, Dodsworth (New York, 1929) p. 18.
 - (d) Grant Manson, Frank Lloyd Wright to 1910: The First Golden Age. (New York, 1959) p. 62.
2. The unusual character of the house at the time it was completed is noted in an article discussing Wright's early work. The following is an excerpt from the article dealing with only the Winslow House: "Work of Frank Lloyd Wright," Architectural Review (Boston), Vol. VII (n. s. 2) p. 65 and plate 36 following page 76 (June, 1909):

About two miles west of Oak Park, in the suburb of River Forest, there are several examples of Mr. Wright's work, one of which, the Winslow House, is more than worth the pilgrimage to see. In fact, it is the broadest, the most satisfying thing that he has done. The opportunity came to him in his third year of his independent practice, and is the only site beautiful in itself that has yet come into his hands. Upon the chosen site nature has been at work for years, building the wonderful elm, which, with its spreading arms and feathery sprays, was destined to shade this and the character of the house was somewhat determined by the circumstances of this tree. The sympathy that has been

firmly established between them is felt by the cultivated and uncultivated. The street face, as will be seen in the photograph, is simple with a breadth of treatment that carries the exquisite refinement of its detail and perfect dignity. Within the grounds to the rear, we are afforded a more intimate knowledge of the conditions of life within and the scheme becomes less reticent and is more picturesque without sacrificing the quiet formality of the whole. The impression conveyed by the exterior is the impression conveyed by the Elm.

A certain simple power of an organic nature that seems to have as much right to its place and is as much a part of the site as the tree. The analogy begins there and continues, for the details of the house are as much in their place and as consistent in themselves and in relation to each other, as the whole house is to its surroundings. A "Layman" has said that the first view of this house gave him the same thrill that he felt when listening for the first time to an orchestra. The stable in the rear, with its background of tall trees, one of which shoots upwards through the eave, is a classic little gem in keeping with the house, and contains the printing shop of the Auvergne Press, where Mr. Winslow and Mr. Wright printed their beautiful addition of William C. Gannett's House Beautiful."

No recent example of domestic architecture has inspired more local flattery in the form of imitation than this house. Even to the broad approach with its mosaic border, stone-curbed portara (originally intended for a pool to mirror the face) and its spreading urns, it has been almost directly copied on a grand scale by one of the nouveau-riche, not many miles away. In the broad and finished treatment of such accessories as these, forming a link between ground and building, the architect shows his sympathy with nature, a natural sympathy developed by early training, the wise accentuation of early tastes and tendencies by his mother, and seasons of young manhood spent at Hillside Farm among the woods and fields of Wisconsin; a sympathy which subsequent technical framing in civil engineering failed to impair.

3. The following transcribed descriptive information comes from a scrapbook which has long been with this house and which the present owners have maintained. (Much of the information and the sketches were done in the scrapbook for a "one-shot" item--they were not printed or published. The sections entitled "Real Estate" through

"Transportation" are from a realtors description of the property at the time of its sale in 1937 to the Atwoods):

AUVERGNE LODGE

The village of River Forest is twelve miles west of the "Loop" and is one of the most desirable of Chicago's residential suburbs. Building restrictions assure you that only the best types of residences will be constructed near you, and that your neighbors will be congenial.

In all River Forest there is no more desirable site than that of "Auvergne Lodge" (named from an ancient province in France, and the ancestral home of LaFayette). It is situated at a bend of the Desplaines River, with wonderful park-like surroundings, running north and west to the river bank. It is the ideal place for a HOME.

The grounds are entered from Lake Street through a large iron gate, flanked by massive pillars of rough stone, surmounted by wrought iron lamps, and a tall iron and woven wire fence, backed by heavy shrubbery, screens the house and makes for a large degree of privacy.

The first thing noticed when entering the grounds is a profusion of shrubs, and beautiful old trees, (some of these great elms being most a half-thousand years old), with the house set well back in a velvety lawn. The house itself is almost surrounded with trees and shrubs, and it would be difficult to imagine a more beautiful setting for a home. Frank Lloyd Wright, that internationally known architect, has stated that he considers it his masterpiece of home construction.

As one drives up the entrance there is a broad piazza walk, with a flower garden in the center, guarded by a huge double Elm tree, centuries old.

From here we note that the upper story of the house is faced with wonderfully designed moulded terra cotta, of a distinctive foliage pattern, and as we go further, we find that this same "oak leaf motif" is carried through in all the carving in the establishment.

Directly to the rear of the Reception Hall, and entered by a short passage therefrom, or from the Living Room direct, is a magnificent Dining Room, (15 x 25). One is

immedistely atruck by its ample size and unususl beauty. The entire outer end of this room forms a large bay, of curved leaded glass windows, admitting s flood of light. Thia outer end is what might be termed a small conservatory, slightly separated from the main portion of the room by two massive pillara. At the opposite end of the room there is a deep, wide fire plsce, with a tapestry brick mantle. At either side of this fire place, ia a large built-in, glass doored chins closet.

Between the dining room snd the kitchen ia a large butlers' pantry (9x12), with the usual built-in cabinets and cupboards.

Separated from the dining room by the butler pantry there is a lsrge snd roomy kitchen (20 x 12) -thoroughly modern in every aspect.

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A wide stairway lesds off the Reception Hsll, but concealed therefrom, to the second floor, half way up the atsirs there is a wide landing, equipped with a window seat. This stairway is built into a semi-tower, with tall narrow churchlike windows, for ventilating purposes.

The second floor consista of four very large asleeping rooms, approximately 14-17 feet each, two of them being equipped with tiled baths. The master bedroom is on the northwest corner, and haa a large dressing room attached. This dressing room is completely equipped with clothes closets, drawers, window box seat, etc., and connecting with it, and entered either from the dressing room or the hall outside, is a huge tiled bath, of the most modern construction.

There are three other lsrge asleeping rooms on this floor, the one at the southeast corner, being equipped with a modern tile bath.

All sleeping rooms are furnished in white enamel and appropriately decorated.

At the rear of the second floor is large guest room, in size 18 x 18 feet, approximately, now used as a den, and connected with a bath room.

This doorway entrance is of massive hand carved cut stone, with windows set in deep sills at either side of the doorway. The top portion of the heavy oak door is carved, to match the terra cotta on the second floor, and the dark oak forms a delightful contrast to the brick stone, and terra cotta exterior.

As one enters the house proper, the unusual and pleasing design of this Reception Hallway, (18 x 24) is noted with three wide steps rising to an open fire place built to burn "logs". At the top of these steps, and stretching entirely across the wide fire place is a wonderful hand carved Moorish Grill, that is the admiration and envy of everyone who sees it, and on either side of the fire place are two heavy dark quartered oak fuel boxes, equipped to form seats.

The walls of this reception hall, together with the built-in seats at each window, the columns at either side of the steps (topped with carved bronze lamps), are all of wonderful dark quartered oak, and impress one with a dignity and beauty that would be hard to surpass.

On the left of the reception hall is the library, 13 x 16 feet, and entered through a wide doorway, (with a heavy telescoping door for privacy, if desired), with built-in book shelves, and the same decorative effect. The quiet beauty of this room speaks of many happy hours with the books, or a friend, and shows that this house was designed as a HOME, and not a mere dwelling place. The view from the two large windows facing north and west is truly inspiring.

To the right of the reception hall is a spacious Living Room, (16 x 30) with tapestry walls and deep recessed windows; at one side a small bay, protected by a low railing - an ideal place for a small orchestra for dance or reception. Large windows open to the south and west to a charming vista of trees and shrubs. Another large window opens to the solarium.

What man has not visioned for himself, some day, a room of generous proportions, where-in he may store his "very own trape" - guns, fishing tackle, etc., and the innumerable odds and ends of hunting and fishing equipment that accumulate. Here is a room that exactly meets this want; well supplied with sunlight at one end, while at the other is a tapestried brick open fire place, large

enough to burn real logs, and what real red blooded man has not many times dreamed of a time when he would sit in front of a roaring log fire and live again those days and nights spent in the great open spaces; of that battle with the big bass or trout, or of the mountain sheep or the bear that almost slipped from his grasp.

On the third floor are maids' quarters, with bath; a trunk storage room; and a studio room, with the necessary sky-light.

The basement extends under the whole house, and is all that is required in a home of this character. A double boiler furnishes hot water heat, thermostatically controlled. One boiler is ample to provide sufficient heat excepting in the most severe weather. Basement contains lavatory, stationary tubs, clothes dryer, clothes drying room, fruit storage closets, coal rooms, etc.

Just at the rear of the house there is a large three car garage, constructed of brick (same type of brick as used in the residence proper) and stucco, with some frame work, with green asbestos shingle roof. In addition to the car capacity there are living quarters for the chauffeur, together with a large tool and work room at the side of the car storage space. There are also two storage rooms for screens, storm doors, etc., etc.

Lighting fixtures throughout the residence are strictly modern, as is also the wiring; the major part of same having been installed within the past eighteen months. Light fixtures on the first floor are nearly all of hand wrought solid bronze, to harmonize with the carving motif used throughout. The second floor fixtures are of the latest and most modern type.

No word picture of Auvergne can do more than hint at its beauty. Personal inspection is invited.

Real Estate

Two Hundred and Seventyfive (275) feet of Lot Two (2), in the Subdivision of "Auvergne" a part of the Northeast Quarter of Section Eleven(11), in Township Thirtynine (39) North, Range Twelve (12), East of the Third

Principal Meridian; together with the right to use in common with the owners thereof, in their assigns, the north Two Hundred and Seventyfive (275) feet of the private Street, west of and adjoining the premises herein described. (Size of Lot 200 x 275 feet). (Note Chicago Real Estate Index Company map attached).

Bldg. and Grounds. The Residence is set into a semi-private park stretch of land proximating 15 acres. This particular property being at the south-east corner of same, and having a frontage of 200 feet on Lake Street at the corner of "Auvergne" Place (the private street mentioned above) at a depth of 275 feet. The house sets back approximately 100 feet from the street, screened by a high iron fence, backed by shrubbery and trees.

The grounds are very extensive and park-like. There is one other residence in the grounds, approximately five hundred feet distant. The grounds are heavily planted with shrubbery, flowers, lilacs, rose bushes, etc. The trees are principally Elm, some of them centuries old. All trees have recently been renovated with a heavy expense, and placed into first class condition. The private street entering the grounds has gravel surface, and the same construction extends through carriage entrance to the garage in rear.

ARCHITECT

The house was designed and built by Frank Lloyd Wright, internationally known architect, and is considered by him his Masterpiece. The construction is extremely heavy, the outer walls being of great thickness (16") with a large dead air space in the center.

CONSTRUCTION

The house is constructed of expecially made tapestry bricks, with the second floor of molded terra-cotta, in an oak leaf design. There is a heavy cut-stone trim between the bricks of the first floor, and the terra-cotta of the second. All the windows have a heavy cut stone trim, and are extra deep and wide. The main entrance, one of the finest in all the Chicago district, is of massive hand-carved cut-stone.

SIZE The house is approximately 35/45 x 63'6"- with six rooms on the first floor, five on the second, maids' quarters and studio on the third, and a full basement. First Floor: Reception Hall 18 x 24, Library 13 x 16, Living Room 16 x 30, Dining Room 14 x 28, Solarium 12 x 20, Butler's Pantry 8 x 12, Kitchen 20 x 12.

Second Floor: Four large sleeping rooms, approximately 14 x 17 each. Two tiled baths. Each sleeping room equipped with large closet space, and there are two large linen closets off the main second floor hallway.

Third Floor: Maids quarters, with bath; Trunk Storage Room; Studio with Skylight.

BASEMENT

Full basement under the entire house. Contains double furnace, one of which will suffice for heat when weather is not extreme. Hot water heat, thermostatically controlled, Bathroom, stationary tubs, clothes dryer, large laundry drying room, two fruit closets, necessary coal rooms, etc.

WINDOWS

Windows throughout the entire house are extra large, many of them double, completely equipped with new copper screens.

FINISH

Quarter sawed dark oak on the first floor (much of it hand-carved), with white enamel finish in the sleeping rooms. Baths are of tile.

LIGHT FIXTURES

The light fixtures on the second floor are for the most part solid wrought bronze, hand-carved, while those in the other parts of the house are of the most modern type, the house having been rewired and new fixtures installed within the past 18 months.

TRANSPORTATION

G LENA DIVISION of the C.&N.W.R.R., 30 minutes from the Northwestern Station, 27 trains per day. Lake Street cars pass the entrance gate.

AUTOMOBILE ROUTE TO LOCATION: Washington Boulevard west to Harlem Avenue, north on Harlem Avenue to Lake Street, then west to the Lodge. Situated just across the river from Oak Park Country Club, approximately 12 minutes drive from the Riverside Golf Club, and within reasonable distance from all other west division Golf and Country Clubs.

C. Sources of Information

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Prepared by J. William Rudd, Supervisory
Architect
August, 1964

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural interest: Built in 1893, the house is considered the first significant design by Frank Lloyd Wright after establishing his own practice.

2. Condition of Fabric: Excellent.

B. Detailed Description of Exterior:

1. Number of stories: Two.
2. Overall dimensions: Approximately 62'6" x 42'6".
3. Layout-shape: The main block of the house is approximately rectangular, with a slight projection at center rear.
4. Wall construction: Yellow orange roman brick on first floor with limestone trim. Ornamental plaster frieze, painted a deep chocolate brown, at second floor. Limestone water table and second floor moulding.
5. Structural system, framing: Wall bearing.
6. Porches, stoops, bulkheads, etc.: A concrete stoop with quarry tile surface exists at west front entrance. A concrete stoop exists in porte-cochère on the north at the secondary entrance. A concrete stoop at the east is used as a service entrance.
7. Chimneys: A large chimney mass in the center of the house contains flues for back to back fireplaces in the reception hall, ingle-nook and dining-room as well as a second floor sitting-room over the dining-room. A second chimney forms the north side of the hexagonal stair tower at rear of house.
8. Openings:
 - a. Doorways and doors: Service entrance to kitchen on east. Secondary entrance on north off of porte-cochère with an oak door containing large single glass panel. Main entrance on west is solid oak door with floral relief carved in upper portion of slightly recessed single center panel. Door is located in center of large limestone entrance accent which also includes two fixed glass panels, flanking the door.
 - b. Windows: Casement windows in conservatory, stair tower and originally in living-room bay (these have been replaced with fixed windows). East roof dormer and second floor dressing room on the north. Windows in reception hall are fixed. Other windows are double-hung units with fixed top sash.

9. Roof:

- a. Shape, covering: Hipped roof with asphalt shingles replacing original tile roof. Flat roof over kitchen, porch and conservatory.
- b. Cornice, eaves: A wide overhang has built-in gutters with wooden trim at gutter and at wall with plaster soffit between these two areas of trim.
- c. Dormer, cupolas, towers: A small dormer exists on the east side of the second floor. A stair tower rises at the rear of the house between the dining-room and kitchen. It has very narrow vertical windows, is hexagonal in shape and has a flat roof.

C. Detailed Description of Interior:

1. Floor plans:

- a. Basement: Storage, workshop, furnace and laundry.
- b. First floor: Reception hall at west front (including fireplace inglenook) with library to the north and living-room to the south. Dining-room and conservatory to the rear are on axis with the reception hall. Porch off of living-room to east, and kitchen and pantry to north of dining-room.
- c. Second floor: Four bedrooms, 2 bathrooms, a master dressing-room, closets and a sitting room.
- d. Attic: Partial use of space under hip of roof originally for servants, now used for storage.

2. Stairways: Stairway at rear of house between dining room and kitchen (with connecting pantry under stairs). Very shallow ($6\frac{1}{2}$ " to 12") tread riser ratio. Small square balusters are of wood, closely spaced, and have the diagonal of the square parallel to the railing.

3. Flooring: $2\frac{1}{4}$ " oak strip flooring with carpet. Mosaic tile floor in fireplace inglenook.

4. Wall and ceiling finish: Plaster with some surface painted some plastered.

5. Doorways and doors: Doors are oak with a single large recessed panel which has no molding around it. Frames and trim are also oak and built-up of standard milled sections without any compound curves.
6. Decorative feature and trim: Seven round wooden columns with ornately detailed arch separate fireplace inglenook and reception hall. Decorative murals have been painted above continuous head strip which carries around library, living-room, and reception hall. Simple wood railings with small square balusters are used to separate two levels of the reception hall, and to separate the bay from the living-room on the south.
7. Notable Hardware: Hardware is polished brass escutcheon and knob with no decorative relief, except on knob of west main entrance door.
8. Lighting: Electrical. Originally gas. Delicately detailed wall lamps in living-room, reception hall and library are original. These lamps were converted to electricity and contained originally a single bare bulb extending above the fixture. The lamps are now enclosed inside the fixture in a special elongated incandescent tube.
9. Heating: Central.

D. Site and Surroundings:

1. Orientation: The house faces west on Auvergne Place, just north of Lake Street, in an upper middle class residential area of West Central River Forest.
2. Outbuildings: A garage (former stables) exists at the rear of the property on axis with the porte-cochère.
3. Landscaping, walks, enclosures: Extensive landscaping and trees exist on the property and in the area. (The Desplaines river is located about one block west of the property). A planter at sidewalk level exists in the center of the large main entrance walk on the west. Two large terra-cotta urns are located at the northwest and southwest corners of the west entrance stoop.

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August, 1964